

It has become commonplace to talk of a globalized art world, in which specific discourses, commodities, and individuals seemingly circulate endlessly, and even to speak of contemporary art and curatorial projects as drivers of globalization. This universalization of what art is, or can be, and where and how it manifests itself, is often presumed to be an unstoppable process at the cost of local traditions and any sense of locality and embeddedness. But what exactly does it mean to be global, or to be local in the context of artistic, curatorial and theoretical knowledge and practice?

Following *How Institutions Think* (2017) and *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* (2016), this third anthology in the series extends our questioning of the dynamic relations among curatorial education, research and practice and their institutions. The contributions to *Curating after the Global: Roadmaps for the Present* consider approaches to artistic and curatorial practice in relation to questions of locality, geopolitical change, the reassertion of nation-states, and the violent diminishing of citizen and denizen rights across the globe.

Published by

Luma Foundation

Center for Curatorial Studies,
Bard College

The MIT Press
Massachusetts Institute of Technology
Cambridge, Massachusetts 02142
<http://mitpress.mit.edu>

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ISBN
978-0-262-53790-2 90000



CURATING AFTER THE GLOBAL:
Roadmaps for the Present

L U M A I I C C S B A R D



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